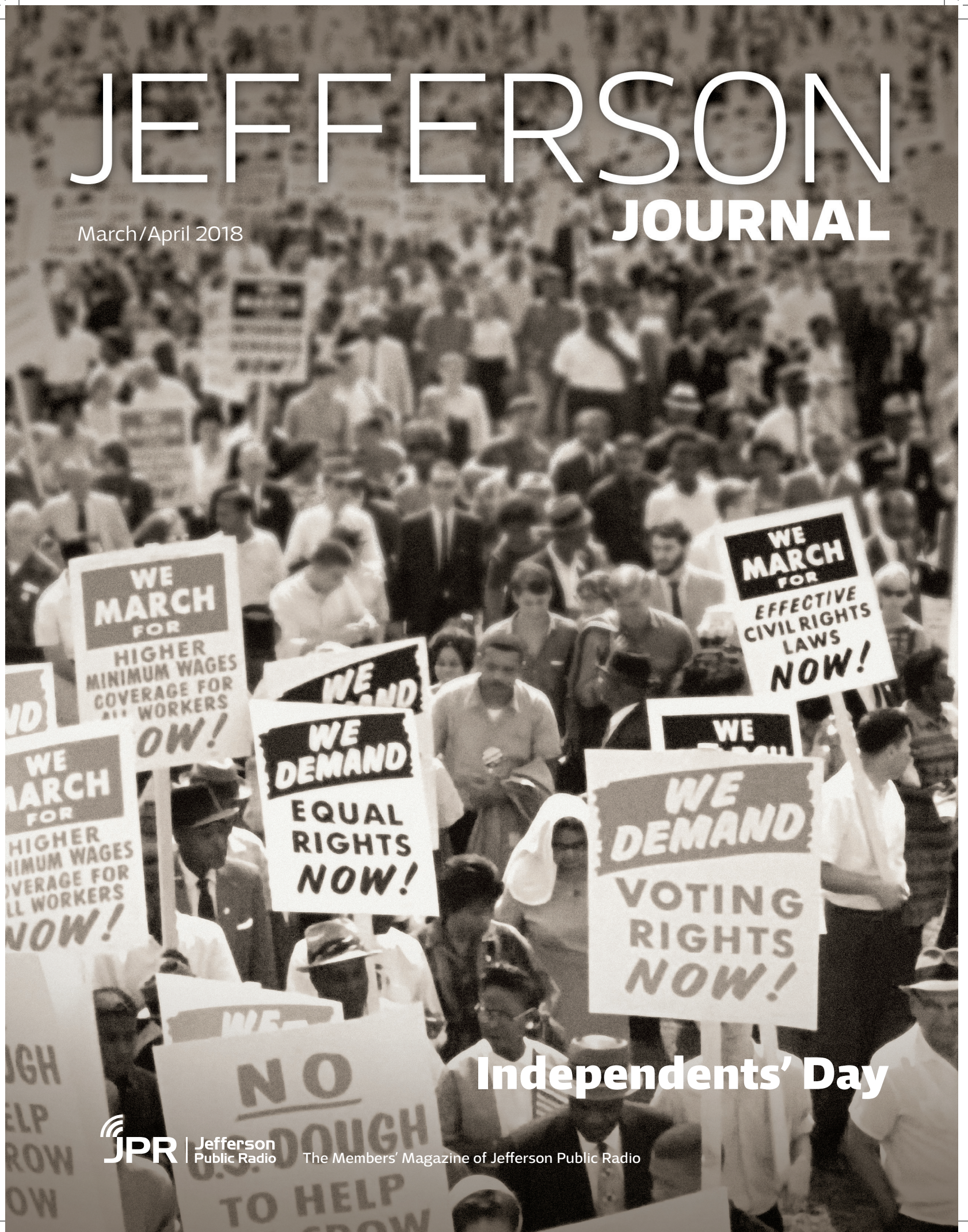


JEFFERSON JOURNAL

March/April 2018



Independents' Day



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FEATURED



EoA Diptych

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Although AIFF is now recognised, internationally as well as nationally, as a key event in the independent film calendar, it remains very much a local event. The great majority of its audience is still drawn from Ashland and its surrounding area, and it therefore relies on local support. Herskowitz believes that his experience of earlier seasons has given him a feel for the community and what it values in terms of film. Audiences particularly appreciate well-made documentaries on social and environmental issues, and this year's festival will continue to have a broad mix of features and documentaries, with more than half the films in that latter category.

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COVER: Director James Blue's classic film *The March* will be shown at this year's Ashland Independent Film Festival; its subject is the 1963 March on Washington.

Jefferson Public Radio welcomes your comments:

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Forging Ahead

As we get our feet under the new year here at JPR, we're looking ahead to a number of service improvements for listeners.

While projects change from year to year, our efforts to improve our service consistently focus on three main objectives: strengthening our technical plant to serve our current audience better and reach new listeners; improving our programming, both on radio and in digital platforms; and becoming more effective raising funds to support our work.

In public radio, most significant improvements are multi-year efforts, requiring research, planning and a long-term perspective to achieve. This year we're building on the groundwork we've laid during recent years and are looking forward to the culmination of several major initiatives.

Already in the win column in 2018 is the realization of a new translator that brings our *Classics & News Service* to Redding and Shasta County on 96.9FM. When a station in Red Bluff obtained approval by the FCC to increase its power and move to the same frequency we've used to broadcast our *Classics & News Service* since the 1980s, we knew it would force us off the air. We also knew that there might be little we could do to solve the problem, since translators are defined by the FCC as secondary service and few vacant FM frequencies remain on the FM spectrum in Shasta County. However, through some creative engineering work, we were able to obtain a new frequency while at the same time significantly improving the technical capability of the new translator so that it provides much better coverage reaching an additional 17,000 potential Shasta County listeners. Our *Classics & News Service* is now humming along nicely on 96.9FM as of February 1st.

Other technical improvements achieved in this young year include increasing the power of our *Classics & News Service* station serving Humboldt County listeners (KNHT/102.5FM) from 3,500 watts to 4,500 watts and increasing the power of our *Classics & News Service* station serving Mt. Shasta and southern Siskiyou County listeners (KLDD/91.9FM) from 35 watts to 1,100 watts. Both of these initiatives have significantly improved service for listeners, providing a stronger signal and expanding the coverage area of our stations.

By far the most exciting and far-reaching project we'll accomplish in 2018 is the completion of our new studio facility on the Southern Oregon University (SOU) campus. Scheduled for completion on March 15th, this new facility has been a major focus for the last three years. During a very short amount

of time we've raised dedicated funds to support the project, engaged in a collaborative design process and brought construction to near completion. This new facility will dramatically improve every aspect of our work and have numerous long-term benefits for our organization. It will create a state-of-the-art professional facility from which to produce the JPR programming our listeners rely on each day. It will create a dynamic arts and culture hub on the SOU campus, connecting JPR to SOU's highly regarded theatre and music programs. And, it will create new opportunities for JPR to engage the community in our mission with a dedicated live performance studio capable of accommodating a small audience, an expanded newsroom and new

spaces for both SOU students and community volunteers to work. We look forward to bringing the new facility online as soon as possible when construction is completed so that we can begin realizing and developing the new opportunities this facility will make possible.

As we look beyond 2018, planning for projects we'll accomplish in the years ahead, we're working to secure frequencies to improve our *News & Information Service* in communities

where we have opportunities based on FCC rules. We have just recently learned that we've been successful in getting FM frequencies in Grants Pass (for KAGI/930AM) and Roseburg (for KTBR/1280AM). Late last year we were successful securing FM frequencies for our Siskiyou County *News & Information Service* stations (KMJC/620 AM in Mt. Shasta and KSYC/1490AM in Yreka). And, we're also actively working to provide our *News & Information Service* to our Southern Oregon coastal listeners.

Continuous improvement is a value that is a vital part of our organizational culture here at JPR. We remain mindful that it is a value we can only pursue thanks to the generosity and trust placed in us by our listeners. Every day we turn on a microphone we work to earn that trust.

Continuous improvement is a value that is a vital part of our organizational culture here at JPR



Paul Westhelle is
JPR's Executive Director.





PHOTO: DARREN CAMPBELL

The overarching theme of this year's Festival is classic films, and the need to preserve and exhibit classic films.

Richard Herskowitz is excited.

The Artistic and Executive Director of the Ashland Independent Film Festival talks with energy and enthusiasm about the upcoming seventeenth season, his third in charge. Despite his busy schedule, he is on time for our meeting, generous with information (he emails me with a follow-up before I've even left the room) and unfailingly courteous—he checked the time only once, right toward the end of my appointment, before rushing off to his next meeting—and genuinely seemed interested to know who I was and why I was involved with this story.

Because, although AIFF is now recognised, internationally as well as nationally, as a key event in the independent film calendar, it remains very much a local event. The great majority of its audience is still drawn from Ashland and its surrounding area, and it therefore relies on local support. Herskowitz believes that his experience of earlier seasons has given him a feel for the community and what it values in terms of film. Audiences particularly appreciate well-made documentaries on social and environmental issues, and this year's festival will continue to have a broad mix of features and documentaries, with more than half the films in that latter category.

Richard identifies the appeal of documentaries as coming from the audience's appreciation of the close relationship between director and subject in that genre. It is common for the director to spend several years developing a close personal relationship with and understanding of the subject during the process of filming and the resulting work is therefore often closer to life, more emotionally charged than non-documentary features. "The drama is real and relatable, not artificial," says Herskowitz.

The Festival will distribute 20,000 tickets over its five days (April 12-16), which is astonishing, given that it is based in a city of 22,000. But that is the nature of Ashland. If there were to be an award for the City of Culture in the State of Jefferson, Ashland would be a front-runner. Not only does it have an extensive commitment to theatre (both professional and community theatre), but it offers high quality live music, art galleries and, not least, cinema. A brief online search reveals the range of film festivals in the town, including AIFF's own Varsity World Film Week, the SOU Student Film Festival and the



Richard Herskowitz

PHOTO: MARY WILKINS KELLY

This year's AIFF Pride Award will be presented to Transgender media artist Zackary Drucker, a co-producer of the Amazon series *Transparent*.



Facts & Figures

17th Ashland Independent Film Festival

Dates: **April 12–16**

Total submissions: **948**
(an increase of about 100 on 2017).

- » **834** were general entries
- » **59** came from Launch (a film competition for students within the Siskiyou region)
- » **55** from a Locals Only category.

Films are viewed by 17 volunteer screeners, whose selections go to 6 programmers and then to Richard Herskowitz for his final decision.

Total number of films screened this year: **100**.

Audience: **65%** from Ashland, and a further **19%** from within 50 miles.

The Festival will continue to use its established venues in Ashland, as well as developing venues on the SOU campus, and bringing in new partnerships.

SOU Foreign Language Film Festival. In addition, in the near future it may be that film and theatre will come together: London theatre productions from the National and the Royal Shakespeare Company will be screened at the Varsity Cinema, beginning with the RSC's *Twelfth Night* on March 11 and 12.

There are many people in the area who have professional associations with the cinema (including, for example, Alex Cox, director of *Repo Man*, and the recipient of a 2017 Rogue Award) and dozens more making their own films, so this looks to be a most appropriate place for an Independent Film Festival. Indeed, a recent issue of *MovieMaker Magazine* puts Ashland at number 5 in its list of Best Places to Live and Work as a Moviemaker. However, this may be somewhat misleading in two senses: firstly, the article as a whole conflates Ashland and the larger Rogue Valley; and, secondly, although professional film-makers may fare well in this region, this is not a cheap area in which to live, and thus younger independent film-makers are less likely to be moving here *en masse*.

Festival 2018 & Classic Film

The overarching theme of this year's Festival is classic films, and the need to preserve and exhibit classic films, so that creativity may continue to be inspired in independent filmmaking. As Herskowitz says,

"The preservation and exhibition of classic films is vital to the health of independent filmmaking. Seeing films made in the past helps break the hold of contemporary filmmaking conventions over young filmmakers. They learn that film language is evolving and reinventable. Indie filmmakers, like Martin Scorsese and James Ivory draw inspiration from classic and foreign films to introduce innovations into contemporary filmmaking."

This retrospective perspective is fitting not least because there was a time, in the early days of cinema, when all films were independent, and it was not until the establishment of the Edison Trust in 1908 that studios started to take over and attempt to assert a monopoly.

One indication of the shortsightedness of contemporary film exhibition, and its loss of cinematic diversity is the reach of the Netflix catalogue. According to a recent article in the *LA Times*:

"Netflix currently offers more than 4,700 film and TV titles for streaming. But only 19 were released prior to 1950 ... Netflix does include a 'classics' genre

among its inventory, but its definition is loose enough to encompass the 1970s features *Jaws* and *Grease* as well as the 1927 Fritz Lang silent masterpiece *Metropolis*.”

Mainstream films can often be formulaic and sequel-driven. In contrast, I was told by one of the screeners (the volunteers who watch the nine-hundred movies submitted for entry to the Festival) that a major part of his excitement in watching independent films is that they are raw and unfiltered, or, as Richard puts it, they are a laboratory for developing new styles, new voices, and new visions.

Highlights

Some years ago, a student of mine made what might be construed as a Freudian slip in a written exam, when she bemoaned the pernicious effects of a “dominant white male vulture.” That vulture is certainly still picking the flesh off the bones of mainstream cinema (should that read “manstream”?), and AIFF is doing its best to redress the gender balance, not only by screening work by women (in 2017, 53% of directors who had films at AIFF were women), but also through its Pride Award which is presented this year to transgender media artist Zackary Drucker, a co-producer of *Transparent*, the Amazon TV series. Drucker will show her own work (including a *Transparent* episode), and also pay homage to the drag queen Flawless Sabrina, presenting a revival of the revolutionary ’60s documentary about a drag contest called *The Queen*, in which Flawless Sabrina starred. This film is rarely ever screened.

The 2018 Festival will include considerable interaction between media—its poster was created by Festival Artist, Stacey Steers, whose work will be on display at an installation in SOU’s Schneider Museum, and whose animations will be the subject of a new score by local musicians Terry Longshore and Tessa Brinkman which will be performed at the SOU Music Recital Hall on April 14. Stacey Steers’ work is relevant to the theme of the Festival because she collages cut-out images of actresses from classic silent film and animates them in surreal and magical settings.

Also on the programme for that concert will be a live performance of an original score for the silent film classic *The Dying Swan*, written by Ashland-based film composer Joby Talbot, who recently scored the film *Sing!*. This will be part of the Festival’s tribute to Milestone Films, a company acclaimed for their restorations of classic independent films. Their founders, Dennis Doros (who is president of the Association of Moving Image Archivists) and Amy Heller, will be at the Festival and will also present another of their new restorations, *No Maps on My Taps*: the pioneering 1978 independent documentary that



Chuck Green dancing in
No Maps on My Taps



Tessa Brinkman and Terry Longshore



AIFF revives the rarely
screened revolutionary
'60s documentary
about a drag contest
called *The Queen*.



Alex Cox

A Conversation With Director Alex Cox: How The West Was Almost Lost

Although Alex comes from Liverpool, UK, he is very much a Westerns man. He has lived just outside Ashland for some time, but became involved with AIFF in only 2017 at the invitation of Richard Herskowitz. They had hoped to show Alex's documentary *Scene Missing*, about *The Last Movie* (1971), a film by Dennis Hopper. Sadly this project foundered because it was not possible to obtain the rights to screen the Hopper film (who said it was easy to run a Film Festival?), and, instead, Alex presented his film *Tombstone Rashomon*. The epithet 'rashomon' (taken from a 1950 Kurosawa film) describes an event which is subject to different (and contradictory) interpretations by the individuals involved. In Cox's case, the event was the Gunfight at the OK Corral, told, in semi-documentary style, through the perspectives of a series of participants and witnesses. If you are wondering why such an intriguing subject never became a mainstream film, the answer is simple, and adds to the definition of what defines independent productions: the film had no major stars, no box-office draws.

Alex has an interesting take on the early history of film-making. He told me how a young Cecil B DeMille, a junior film man on the East Coast, was looking for an appropriate location for *The Squaw Man* (the first full-length, silent Western) and looking also, perhaps, to escape from the burgeoning Edison film monopoly. DeMille was travelling across the country to California, and chose to catch a train from Chicago to LA which took him via Flagstaff, where there was heavy snow. He might have opted for the train which went through Tucson, but, as it was, his experience in Flagstaff led him to believe that Arizona would never be a suitable film venue. On such accidents is history founded.



Edge of Alchemy

Stacey Steers

helped bring back recognition of tap and appreciation of its African-American innovators. This will be another live event, as AIFF is planning to turn this into a live tap-in—led by a professional choreographer. Audience members with tap shoes are invited to bring them and get on stage! One of the dancers in the film, when talking about his craft, says “You learn by watching the moves of the other guy.”

The Festival will also be showing work by an important, neglected Oregon independent film director, James Blue, and announcing a new award to begin in 2019 called the James Blue Award. Blue's classic film *The March* will be shown. Its subject is the 1963 March on Washington, and the film was honoured by being admitted into the Library of Congress' National Film Registry; it will be accompanied by a new biographical film about James Blue, in which Richard Herskowitz himself makes an appearance: he is an authority on Blue, whose archive resides at the University of Oregon.

Even as I was talking to Richard, he was in the process of adding Mark Shapiro to the programme. Mark works for LAIKA Entertainment, a stop-motion animation studio in Portland, and he travels the world of animation film festivals, sharing the studio's work and viewing work by other artists. He will be presenting a session on animated stop-motion classics, including, among other gems, *Closed Mondays* by Will Vinton.



Shakespeare Wallah



PHOTO: STEVEN ADDINGTON

James Ivory

As our meeting was coming to an end, Richard was preparing to contact James Ivory about the possibility of including Merchant Ivory's 1965 film *Shakespeare Wallah* in the Festival. This movie, about a travelling family theatre troupe of English actors in India, which performs plays by Shakespeare in towns across India, just as demand for their work dwindles and the popularity of Bollywood starts to rise, is a very appropriate selection, focusing as it does on the tension between colonialist theatre and the rise of local cinema. It features Felicity Kendal in her first screen role, and was loosely based on the Kendal family's real-life experiences in post-colonial India; its score is by Satyajit Ray, himself a renowned director of independent films. There is a local connection here too—James Ivory (who received a 2017 Lifetime Award from AIFF) grew up in Klamath Falls. A week later, Richard contacted me to confirm that Ivory, who recently joined the Festival's Honorary Board, had accepted the invitation to return and will be presenting *Shakespeare Wallah*.

What's New?

The Festival will continue to use its established venues in Ashland, as well as developing venues on the SOU campus, and bringing in new partnerships: there will be collaboration with ScienceWorks in Ashland (an all-day Family Day on April 15, featuring hands-on activities and special presentations ; and, for the first time, the Festival will have screenings in Medford, at the Collaborative Theatre Project in the Medford Centre (or Center, if you will)—just across from the multiplex Tinseltown cinema (insert your own irony here). The inclusion of a Medford venue will not signal a change of name for the Ashland Independent Film Festival, because the whole event is under the umbrella of the Southern Oregon Film Society; furthermore, there has been, as yet, no

Collaboration Across The Media & Across Towns

It is a little over a year since the Collaborative Theatre Project (CTP) moved into its home in the Medford Center. In that short time it has established itself as a high-quality theater company, drawing on a wide range of local actors and directors. However, it is not just the plays on offer that are attractive, the building itself is a star: it is an intimate space, seating an audience of 90, with an ambiance conducive to sharing the experience of the theater. Already, some of the productions have featured talks before or after the performance to explore the impact of the plays; there are samples of artwork by local artists hanging in the lobby; and, from time to time, musicians play works that complement the performance that follows.

The Project is living up to its name, but soon CTP will move its collaboration in a new direction. Candace Turtle, CTP's former Director of Development, previously worked with the Ashland Independent Film Festival, and had thought for some time that the audience for AIFF might extend its reach and draw more patrons from the Medford area. She felt that the CTP was an ideal space to show film, and was impressed with just how far this former basketball court had come in a few months. CTP put its toe in the waters of independent cinema in the spring of 2017, when Ashland film director, Kathy Roselli, generously allowed the theater to screen her locally produced documentary *Old?!* as part of its fund-raising efforts. Fellow CTP members Susan Aversa-Orrego and Mike Kunkel were enthusiastic about this initiative, and, having acquired the screen and other necessary equipment, were keen to make us of it.

Turtle invited Richard Herskowitz, Artistic and Executive Director of AIFF to visit, and he took in the play *Seven Dreams of Falling*, staged at CTP in September, and he was impressed both with the production, which included beautiful screen projections created by Kunkel, and the space – so much so that he began to explore with CTP the possibility of including their theater as a venue for the 2018 Ashland Independent Film Festival. And so, this spring Herskowitz will curate a small program for CTP, with films running Saturday, April 14 from roughly 10 a.m. to 4 p.m., and Monday, April 16 from about 7 p.m. to 10 p.m.

The two organizations kick off their collaboration March 21 when Herskowitz will present at CTP an abbreviated version of the film festival's hugely popular Preview Night (presented at full length on March 20 at SOU's Musical Recital Hall), followed by a benefit screening of the feature film *Bastards y Diablos*. It stars local actor Dillon Porter, who grew up in Medford, and won both Best Feature and the Audience Award for Best Narrative at AIFF 2016. (It also was awarded an Audience and Special Jury commendation at the Durango Film Festival). *Bastards*, a road-trip adventure of two estranged brothers, was a huge crowd-pleaser and sold out multiple screenings in Ashland. Herskowitz and Porter will hold a post-film discussion, and all proceeds will benefit these two non-profit organizations. It seems a perfect way for Medford and Ashland to share their love of the theatrical arts to bring this award-winning local film back home as a way to kick off a new chapter at CTP. This exciting new development is very much in accord with the mission of CTP as a community facility, and is an indicator of just what a jewel it is in Medford's crown. Let's try to ensure that it is not simply a hidden gem!

Tickets for AIFF's screenings at CTP or for the benefit screening of *Bastards y Diablos* are available at ashlandfilm.org and CTPoregon.org.



Dillon Porter

PHOTO: MARY WILKINSKELLY

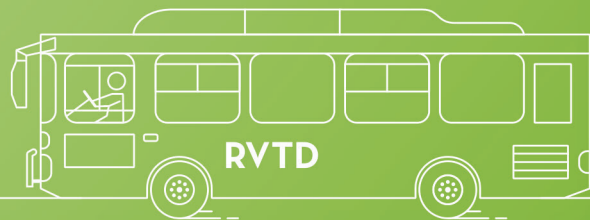
Bastards y Diablos



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move to rename the Oregon Shakespeare Festival, even if the majority of its productions are not by the Bard.

Challenges

There are downsides to trying to run an arts festival in a cultural hub like Ashland, and one of those comes quite simply from the competition of other arts organisations. Attendance at concerts, plays and other events in town is high, and that is certainly true of AIFF—witness the crowds waiting in line. But AIFF is an ambitious and expensive operation, and its budget cannot be balanced solely through income from membership and ticket sales. All arts organisations need the support of sponsors and donors and AIFF is no exception. Richard told me that his current target was to raise 20% of his revenue from donors, and that he still has some way to go.

Another drawback is that Ashland has an ageing population, and that is reflected in the demographic attending arts events of all kinds. It has to be a challenge to bring younger people to theatre, cinema and serious music, and, since many of the AIFF films are screened during the working day, and there is therefore little opportunity for those in school, those with young families or those in employment to join the audience, that challenge becomes all the greater. There are, however, weekend events, and those, together with the new initiatives at ScienceWorks, the inclusion of more interactive experiences and the presence of live music may go a long way to tempt a younger audience.

Get Ahead Of The Crowd

If you are trying to decide which of the delights of the 2018 Festival you most want to sample, you might check out the preview on March 20 at 7pm in the SOU Music Recital Hall. This event is free and open to the public, but there is limited seating. Doors open at 6:30pm.



Geoff Ridden is a regular contributor to the Jefferson Journal. In the past decade, he has performed with a number of music and theatre groups in the Rogue Valley.



PHOTO: DARREN CAMPBELL

The Magic Of Lantern Slides & Silent Film

I expect that one of the highlights of the Festival will be *Saving Brinton*, a film about a 70-year old retired teacher and film archivist from Iowa who uncovers a trove of rare silent films and magic lantern slides. I was privileged to see this film in advance, and can attest to its power and its importance. Its subject, charismatic teacher, Michael Zahs, will be at the Festival and he will demonstrate the Magic Lantern and show some of the magic lantern slides to children and families at ScienceWorks and to the public at the Ashland Armory.

Mike's enthusiasm was clear when he wrote this to me:

"Exposing people to magic lantern slides and early film adds so much to the understanding and appreciation of the entire film experience. Moving pictures were thought to be a passing fad. We can learn so much about today's films by knowing how they began and developed. Over 90% of the earliest films are gone forever. It is important to learn from the few that remain. Maybe people are not quite as wowed now by early moving pictures and slides as those first audiences were 120 years ago, but it is still special, and a joy to share them."



In a farmhouse basement on the Iowa countryside, eccentric collector Mike Zahs makes a remarkable discovery: the showreels of the man who brought moving pictures to America's Heartland.



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Ah, the “New Normal”—how many times have you heard that phrase in the past few years? Endless security lines at airports?—the new normal. Bitter partisan politics?—the new normal. Working multiple jobs with no benefits?—the new normal.

Nowhere is this phrase more overworked than in relation to climate change. Extreme weather events are “the new normal.” Regular high-tide flooding in Miami and other coastal cities is “the new normal.” Our smoke-filled summers are “the new normal.”

It’s a phrase I hate. In the contexts of politics and economics, it is the linguistic equivalent of a shrug, merely another way of saying “whaddaya gonna do.” At best, that’s an intellectually lazy refusal to examine underlying causes. More often, it is a deliberate attempt to discourage the examination of underlying causes, implying that “the new normal” is a done deal, and there’s no point doing anything but accepting that fact.

But in the context of climate change, the phrase “the new normal” is far worse: it is completely false. It suggests that we have arrived at some new equilibrium, which will take some getting used to, but which is how things will be from now on. In fact, there is nothing “normal”—new or otherwise—about the world’s climate situation, and pretending that we have reached some equilibrium is a terribly dangerous delusion.

In truth, the only honest way to describe our climate crisis is “The No Normal.”

According to the latest data from the UN’s World Meteorological Organization, atmospheric CO₂ now exceeds 403 parts per million (ppm). The report concludes:

“Geological records show that the current levels of CO₂ correspond to an “equilibrium” climate last observed in the mid-Pliocene (3–5 million years ago), a climate that was 2–3 °C warmer, where the Greenland and West Antarctic ice sheets melted ... leading to sea levels that were 10–20 m [32–64 feet] higher than those today.”

To put this into perspective, our human species has never experienced CO₂ levels this high in our entire evolutionary history, which is a mere 300,000 years or so. All of our assumptions about how the planet works are based on an atmosphere that no longer exists.

The list of climate unknowns we face is literally endless, beginning with the most basic facts: how high will atmospheric CO₂ levels go before they stabilize; what temperature increase will be associated with this; and how high will sea level rise as a result?

Atmospheric chemistry and physics are staggeringly complex, but a couple of basic relations are easy to understand.

All of our assumptions about how the planet works are based on an atmosphere that no longer exists.



First, CO₂ and other “greenhouse gases” create their effect by trapping heat, just as does the glass of a greenhouse. Second, the effects build over time through positive feedback. A greenhouse does not achieve its final temperature the day it is closed up. What this means is that even if levels of CO₂ stabilized today at 403 ppm, temperatures would continue to increase as the sun continues to add more heat than can escape. And of course, we are continuing to pour CO₂ into the atmosphere.

Since 2014, total CO₂ emissions have remained essentially flat. That is often hailed as a sign of progress, but the reality is that nearly 10 billion tons of carbon dioxide are still being added to the atmosphere every year. Unless truly dramatic reductions are made, the Intergovernmental Panel on Climate Change (IPCC) predicts that atmospheric CO₂ will reach about 700 ppm by 2080, with temperature increases of more than 3 degrees C. Even with zero emissions, getting back to what we might consider “normal”—the pre-industrial levels of 280 ppm—is “sort of a 10,000-year proposition,” according to Ralph Keeling, director of the Scripps Institution of Oceanography’s CO₂ Program in San Diego.

Ecologically, we are even farther from any idea of what a “new normal” might resemble. In one of the most rigorous attempts to predict future ecological communities, researchers concluded that “by 2070 over half of California could be occupied by novel assemblages of bird species, implying the potential for dramatic community reshuffling and altered patterns of species interactions.” There is little reason to believe that different species will respond in similar ways to climate change, and the idea that familiar ecological communities will simply move in a coordinated fashion northward or to higher elevations is almost certainly false.

So, where does this leave us? When facing something with truly dire consequences—and climate change definitely qualifies—the only responsible course of action is to take a hard look at worst-case scenarios. Then, even if we’re not ready to take the drastic action that would be required if the worst really happens, at least we can act to preserve options.

For example, a 30-foot rise in sea level—which prevailed the last time atmospheric CO₂ was as high as it is today—would drown New Orleans, Houston, and all the coastal cities of Florida. That’s a worst-case scenario, and no one expects mandatory abandonment of those cities. But we can, and should, do everything we can to avoid making the situation worse—for example by no longer offering government-subsidized flood insurance in low-lying coastal zones, and by enacting strict coast-

Continued on page 17

Severe Wildfires Bring A Welcome Landscape For Native Bees

About 100 yards down a steep shrubby slope, there's a low post supporting a green and blue plastic jug. It's straight out of a psychedelic Tupperware party.

"This is a blue vane trap," says Sydney Watkins, an Oregon State University field technician.

Watkins can't see the ultraviolet light reflecting off the funnel-shaped mouth of the trap, but bees can.

"The bees really like the UV, so that's what attracts them," she says. "We can look inside to see if we got anything."

She peers through the narrow opening.

"Oh. My. Gosh. There's so much in here! Baby halictids," Watkins says.

Dozens of tiny dead sweat bees are trapped inside. She pulls off the lid and shakes the bees into a labeled ziplock. The bees will be taken back to a lab at OSU where they'll be counted and identified.

The forests around this research site south of Roseburg, Oregon, are slowly coming back from the 50-thousand acre Douglas Complex Fire that burned in 2013. But in the meantime, OSU researcher Sara Galbraith has turned those blackened forests into a massive laboratory.

Her team is collecting bees from a variety of spots. Some burned lightly, some where the trees were reduced to sticks and then salvage logged, and a whole range of fire intensity levels in between.

They're trying to determine how native bees respond after a fire, in particular how different severity of fires influence populations.

"We're looking at a few different (habitat) characteristics. And one of the big ones is canopy cover. In the moderate-high and high fire severity categories, there's pretty low canopy cover. So you get more flowering plants that come in," Galbraith says.

In these places where more than 50 percent of the canopy burned, it's also warmer and there's potentially more nesting habitat. These aren't hive-dwellers; these bees look for mineral soil to burrow into.

"The story so far has been pretty straightforward," she says, "in that we're finding that with increased disturbance at our

sites — so increased fire severity — we get higher abundance of bees. And we also get more bee species."

Minds Blown?

This is not exactly the most mind-blowing revelation. But in many ways, Jim Rivers of the OSU Forest Animal Ecology Lab says this is exactly what we need.

"We have millions of acres of forests in Oregon that we're managing," He says. "And at this point, we don't have really good information about how those management practices influence bees. If I do 'X' how does that influence the number of bees and the species composition?"

These management actions are things like clear-cut and salvage logging, invasive vegetation removal, fire treatments and herbicide use.

"So if we want to understand how pollinators are changing through time, how they're responding to different management action or climate change or anything else across the time scale, we really need to have a starting point. And we don't have that right now," Rivers says.

Bruce Hollen is wildlife biologist with the Bureau of Land Management. He provides policymakers with the information and advice they need to make decisions. He works to make sure the agency doesn't do anything that causes sensitive species to trend towards extinction.

Hollen cautions that it would be easy to make assumptions about how logging or wildfire affect bees. But it wouldn't be wise — especially since native bees appear to be in decline across the United States.

"We might get it right for yellow jackets and bald-faced hornets and naturalized European honey bees, but there's a whole lot out there that we could probably learn from," Hollen says.

The Douglas Complex Fire scar where the OSU research is happening is on BLM land. Hollen heartily supports the research because right now, he doesn't have the information he needs.



JES BURNS, OPB/EARTHFIX

A native bee works a wildflower that emerged after the Douglas Complex Fire of 2013.



JES BURNS, OPB/EARTHFIX

Just south of Roseburg, Oregon, Sydney Watkins (left) and Sara Galbraith hike up a steep slope that was severely burned in 2013.

“The bottom line is we’re fairly ignorant at any real scale about how native bee species use forest environments. And how they react to juxtaposition of conditions. And when you couple that with pollinator importance, to me that’s the real cool part,” Hollen says.

Down The Road

OSU’s Jim Rivers says the native bee research – and the findings starting to emerge after two years of fieldwork – ties in quite well with a larger discussion emerging in forest management.

“So much of the focus in the Pacific Northwest has been on older forest, and particularly the old growth because of concerns or species like spotted owl and marbled murrelets. But some have argued that we have been ignoring the early successional stages of forests,” he says.

Bees could be a big winner if this idea really takes hold.

This would not only be good from a biodiversity standpoint, but it also could have far-reaching benefits for people as well. Bees pollinate about 90 percent of our native plants.

And native bees also have the potential to backfill some agricultural pollination capacity that’s being lost as European honeybees populations crash.

Study lead Sarah Galbraith is beginning to think about this possibility. She thinks there could be a critical link between native bees that live in forests and nearby farmland.

“By protecting our pollinators in the forest, we are potentially protecting our food security now and into the future.”



Jes Burns is the Southern Oregon reporter for Earthfix, a collaboration of public media organizations in the Pacific Northwest that creates original journalism which helps citizens examine how environmental issues unfolding in their own backyards intersect with national issues. Earthfix partners include: Oregon Public Broadcasting, Idaho Public Television, KCTS9 Seattle, KUOW Puget Sound Public Radio, Northwest Public Radio and Television, Jefferson Public Radio and KLCC.

Jefferson Almanac

Continued from page 15

al development ordinances. Here in the West, we can respond to the predicted drastic increase in wildfires in a similar way—by adopting zoning and insurance policies that will discourage further irresponsible development in the “wildlands-urban interface”—developments that would require huge expenditures to defend against fire, and will likely ultimately burn no matter what we do.

In the realm of wildlife conservation, we need to use this precautionary principle to protect the largest areas possible, to allow species a mosaic of habitats and a range of elevations that will give them the best chance of adapting to climate change. This was the principle followed by myself and other scientists in recommending the expansion of the Cascade-Siskiyou National Monument in 2017—an expansion which is now under threat from the current Administration.

As individuals and as a species, our normal reaction to radical uncertainty is to deny it. We make our best guess about the future—often heavily colored by wishful thinking—and muddle through. That’s understandable, and often (though not always) preferable to paralysis in the face of the unknown. But these are not normal times, and acting as if they are could be our undoing.

Uncomfortable?—you bet. Welcome to the No Normal!



Pepper Trail is a writer and conservation biologist. He lives in Ashland.

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Based on its track-record, I don't have a high degree of confidence in the federal government's ability to quickly build a secure 5G network at a reasonable cost to taxpayers.

The Battle Over 5G

High speed 5G wireless is coming to the airwaves soon, but not without a battle between the telecommunications industry and the Trump administration, the outcome of which will have a lasting impact on how the 5G network is built, managed, and maintained. Regardless, one outcome from this is certain—you and I are going to pay for the infrastructure as a consumer or a taxpayer or, perhaps, both.

But before we go deep into our pre-flight commentary program, let's first take a look at what "5G" is exactly. 5G is the next generation of wireless that will supersede the current 4G LTE standard. Unless you're my friend Dave who is the only person on the planet I know who still uses a 1990s-era flip-phone, you most likely use 4G LTE on your smartphone every day to browse for information on the Web, read the news (fake and otherwise), map real-time driving directions, and probably spend too much time on social media. And if you are wondering what 4G LTE actually stands for, well, here you go: fourth generation long term evolution. But you knew that, right?

As a smartphone user, you have a fairly good idea of how fast 4G LTE. The 5G network is going to be somewhere in the neighborhood of 30–50 times faster. Now, before you get too excited and begin drooling on yourself, the initial rollout of 5G will be only for high-speed wireless connections to homes and businesses. Mobile 5G is still a few years away.

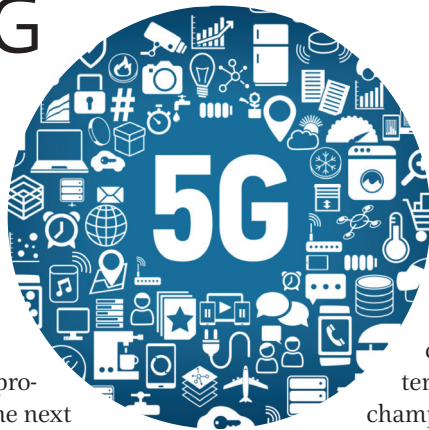
In the meantime, 5G promises to deliver 1Gbps speeds. How fast is that? Really fast—about 1,000x faster than my current home Internet connection. I have the world's slowest possible "broadband" connection so yes, I'm drooling over the prospect of being able to use 5G. According to Akamai Technologies, the average home Internet connection speed was 17.2Mbps in 2016, which is only a fraction of the speeds 5G will deliver and do so wirelessly.

According to *Business Insider*, "When the 5G wireless standard hits the mainstream, our mobile and home internet speeds have the potential to be so fast that we'll be downloading 4K movies, games, apps, and any other large form of content at a fraction of the time."

The impact of 5G is two-fold. Not only will it deliver fast data throughput, but it will be able to do so without having to run cabling to the location, which should lower the cost of deployment. Or to put it another way, trenches will not have to be dug.

AT&T and Verizon have both announced that they will be rolling out 5G service later this year. And they have further motivation to do so because the Trump administration is considering nationalizing the 5G network, which could really cut into future revenue streams for private wireless companies.

According to a leaked PowerPoint slidedeck and report entitled "Secure 5G: The Eisenhower National Highway System for



the Information Age", the Trump administration's National Security Council is considering a federal takeover (i.e., "nationalization") of a portion of the nation's mobile network.

As the title suggests, the concept is based on the National Interstate Highway System that was championed by President Eisenhower, a project that was launched in 1956 with the passing of the Federal Highway Funding Act of 1956.

That project resulted in the 47,856 miles of interstate highways that interconnect all 48 contiguous states across the nation. It cost \$425 billion and took 35 years to complete.

According to the report, the Trump administration has a bit more ambitious timeline for build-out of the 5G network, calling for its completion within the next 3 years.

There are two options outlined in the report: 1) the federal government pays for and builds the 5G network, or 2) wireless providers build their own 5G networks and compete.

Our current 4G LTE wireless network has been built primarily by private companies with the big players being AT&T, Verizon, Sprint, and T-Mobile.

The authors of the report, senior members of the National Security Council, argue that a strong 5G network is necessary in order to create a secure network for emerging technologies such as self-driving cars and virtual reality as well as to protect against cyber-threats from China.

Based on its track-record, I don't have a high degree of confidence in the federal government's ability to quickly build a secure 5G network at a reasonable cost to taxpayers. I think what would probably work better is what has always seemed to work the best for technological advancement in America: a collaborative effort between government and private industry.

However, with the current divisive environment in Washington—and arguably across the U.S.—I don't think that's likely to happen at this point in U.S. history.

If the plan to build a national 5G network gains traction inside the Trump administration, expect to see a fierce battle over the coming months involving President Trump, members of Congress, various government agencies (primarily the FCC), and the big players in the telecommunications industry.



Scott Dewing is a technologist, teacher, and writer. He lives with his family on a low-tech farm in the State of Jefferson.

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Why I Heart The Weather

I surveyed the possible subject matter for this column on the news business and found a few bruising months behind us (you know, NPR hosts repeating the word “s**thole”), and a highly competitive set of elections ahead of us.

So please forgive me for wanting to take a break and talk about the weather. If you listen to the *Jefferson Exchange*, weekdays 8-10 on JPR’s *News & Information Service*, you’ve noticed the obvious glee I bring to the weather segment at the beginning of each hour. I don’t even get to give the forecast, but I do spend some time musing about the workings of the atmosphere, the conditions it produces down here where the people live, and what might lie ahead. I admit it: I’m a weather junkie.

I do not carry the credentials of a meteorologist or have any particular interest in pursuing them. But like any journalist, I’ve learned a little bit about a lot of things, weather and forecasting among them. I know from an old colleague, Scott Lewis (formerly of KDRV in Medford) how to spot cold-air cumulus clouds on a satellite image. And former down-the-street-neighbor-in-Green Bay John Fischer (formerly of KEZI in Eugene) taught me a few things about lake-effect snow and its prevalence in the Great Lakes region.

Weather is interesting, plain and simple. More interesting if the snow level ends up at 2,000 feet in elevation, rather than at 8,000. The first situation will close schools. The second might close ski areas. I’ve learned that it seldom snows on the valley floors in our region, except when moist air masses collide with cold air masses. So if it’s been rainy and cold all day and the sky suddenly clears around sunset, get off the roads; ice is likely to form.

See? Drama and intrigue and even surprise endings! I am fully aware that it’s a lot LESS interesting to people who have to travel in the weather—putting on tire chains is never fun, I know—but part of our purpose in talking about the weather is to help people make decisions about where and when they’ll travel. Paying attention to the weather can make you safer, as well as drier.

Happier, too. Not just if you remember to bring the umbrella or the right jacket for that day’s conditions.

But it’s obvious that people are in better moods when the sun shines. No one ever talks about how beautiful the sky is on a gray day. “We need the water” is just not the same as “it’s a wonderful bluebird day outside.”

And beyond the weather forecast for any particular day is the background story... the general trends, like how dry the first part of this winter was. 11 inches of snow lay on the ground at my house in the first week of January 2017. January 2018? Nothing of the sort. Weather often IS news in our region, as often for things that do NOT happen (like snow in the mountains) as for things that do occur (like snow in the valleys).

And there’s something comforting to me in the natural rhythms of the world, especially the things that humans are powerless to change. Take a look at satellite images of our part of the world, and see the weather systems that approach us from the Pacific. Once, about two years ago, the images showed very regular stripes of clouds, like rows of crops, approaching the shore. A few hours later, I looked to the west, and there they were, stripes in the sky.

Let me back up a paragraph and acknowledge the “powerless to change” observation. Because while it IS true that we can’t change the weather, science is clear on our power to change the climate. I’ll offer a metaphor: we can’t change the musicians or the music, but we can certainly change the stage. The day I wrote this, Rush Limbaugh spoke on his show about new evidence that “climate change is fake.” Sigh. Can you see why sometimes it’s just more pleasurable to talk about the weather?

Okay, weather break over. Now back to the news.

I admit it:
I’m a weather
junkie.



Geoffrey Riley began practicing journalism in the State of Jefferson nearly three decades ago, as a reporter and anchor for a Medford TV station. It was about the same time that he began listening to Jefferson Public Radio, and thought he might one day work there. He was right.

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It wasn't all that long ago that even creating music was considered an endeavor in which only men could be considered professionals.

Scandalous Ladies Of Classical Music

How dare they! An outrage! Scandalous! That's what people used to think about women who had the audacity to pick up a fountain pen and compose music. We've come a long way, baby. But even though the women's revolution seems to be finally picking up the steam it has always needed to truly make significant progress towards equality, it wasn't all that long ago that even creating music was considered an endeavor in which only men could be considered professionals.

But there have always been – at least for the past thousand years or so – women who have bucked the system in the music world. Since March is Women's History Month, I'm highlighting the accomplishments of female composers who had the chutzpah to endure harsh criticism, discrimination and slander for their desire to work in the field of music. This month I'll dedicate some serious airtime during *Siskiyou Music Hall* to celebrate some of the women who bravely dared to create, publish and perform music throughout the ages.

Hildegard von Bingen serves as sort of the Mother Theresa of all female composers, and is, in fact, a saint. Born in Germany in 1098, von Bingen entered a monastery at the age of 14. Not just the earliest known female composer, she's one of the earliest known composers with written music that's still around today. The self-taught Von Bingen penned more than 80 works that survive. She is thought to have started composing after receiving a vision from God telling her to write down *everything*. And she did. During her lifetime, von Bingen was also an accomplished poet, playwright, herbalist and philosopher who even invented her own alphabet. She was also saucy enough to call out church elders for corruption, and she endured their punishment: confinement to the monastery.

Jumping forward a few hundred years to the Baroque era, another fascinating female composer is Venetian-born Barbara Strozzi (b. 1619). Strozzi lived during a period when most of the things she represented were unacceptable, and therefore the subject of intense discrimination and humiliation. Strozzi is thought to have been the illegitimate daughter of a servant and the distinguished poet and librettist Giulio Strozzi, who adopted Barbara and encouraged her to compose and develop her talent for singing. He even founded a music academy so that she could get a formal music education, quite rare for a woman of the 17th century. Barbara became one of the most famous singers in Venice during her lifetime, but she also became a huge target for men who felt threatened by her talent and slandered



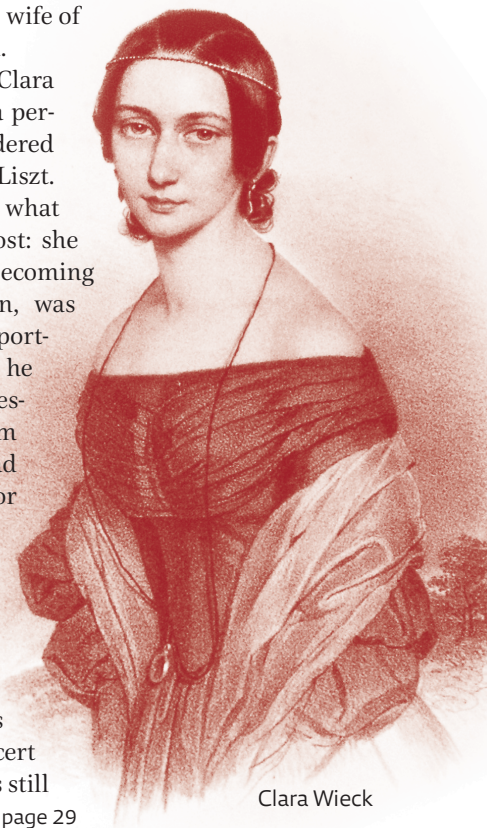
Hildegard von Bingen

her relentlessly. Some of the gossip spread about the composer included assertions that she was trading sexual favors to get ahead in the music world, and that was involved in a liaison with a castrato, which explained why she hadn't borne any children (but in reality, she had four).

In 1664, Strozzi dedicated her first published collection of cantatas to another woman, the Grand Duchess of Tuscany. Knowing full well that poisoned pens would soon be scratching out harsh words meant for her, she brazenly wrote in the dedication, "I must reverently consecrate this first work which as a woman I publish all too boldly, (hoping to secure it) against the lightning bolts of slander prepared for it."

Clara Wieck, although born more than 150 years after Strozzi, was born into an era when women were still supposed to be seen and not heard – especially if it was music they had written themselves – and even more so if they were doing it in the name of supporting their families. You probably know this talented composer and concert pianist better by her married name: Clara Schumann, wife of composer Robert Schumann.

As an adolescent, Clara showed immense talent as a performer, and was even considered the technical equal of Franz Liszt. Later, Clara accomplished what might be impossible for most: she juggled the challenges of becoming a mother to eight children, was an encouraging and supportive wife to her husband as he slipped into a deep depression and entered an asylum after attempting suicide, and became the breadwinner for the family as a successful touring concert pianist. She even turned down charity when a group of fellow composers offered to hold a benefit concert for her after her husband's death, embarking on a concert tour instead. Her ambition is still



Clara Wieck

Continued on page 29

Classics & News Service



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by Giacomo Puccini

March 10 – *Semiramide*
by Gioachino Rossini

March 17 – *Elektra* by Richard Strauss

March 24 – *Turandot* by Giacomo Puccini

March 31 – *Così Fan Tutte*
by Wolfgang Amadeus Mozart

April 7 – *Lucia di Lammermoor*
by Gaetano Donizetti

April 14 – *Luisa Miller* by Giuseppe Verdi

April 21 – *The Exterminating Angel*
by Thomas Adès

April 28 – *Cendrillon* by Jules Massenet



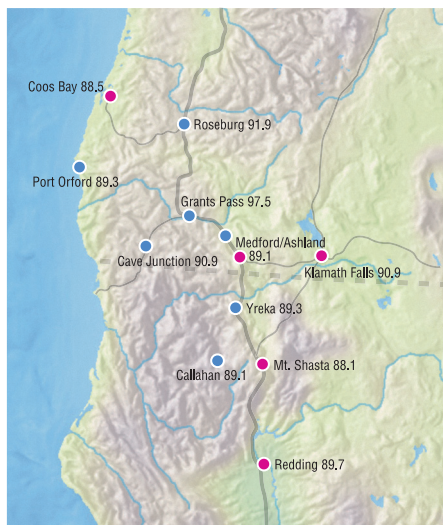
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Met presents the American premiere of Thomas Adès's *The Exterminating Angel*, inspired by the classic Luis Buñuel film of the same name.

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- 3:00am World Café

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- 9:00am Wait Wait...Don't Tell Me!
- 10:00am Ask Me Another
- 11:00am Radiolab
- 12:00pm E-Town
- 1:00pm Mountain Stage
- 3:00pm Live From Here with Chris Thile
- 5:00pm All Things Considered

- 6:00pm American Rhythm
- 8:00pm Q the Music / 99% Invisible
- 9:00pm The Retro Lounge
- 10:00pm Late Night Blues
- 12:00am Undercurrents

Sunday

- 5:00am Weekend Edition
- 9:00am TED Radio Hour
- 10:00am This American Life
- 11:00am The Moth Radio Hour
- 12:00pm Jazz Sunday
- 2:00pm American Routes
- 4:00pm Sound Opinions
- 5:00pm All Things Considered
- 6:00pm The Folk Show
- 9:00pm Live From Here with Chris Thile
- 11:00pm Mountain Stage
- 1:00am Undercurrents

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KSMF 89.1 FM
ASHLAND

KSKF 90.9 FM
KLAMATH FALLS

KNCA 89.7 FM
BURNLEY/REDDING

KNSQ 88.1 FM
MT. SHASTA

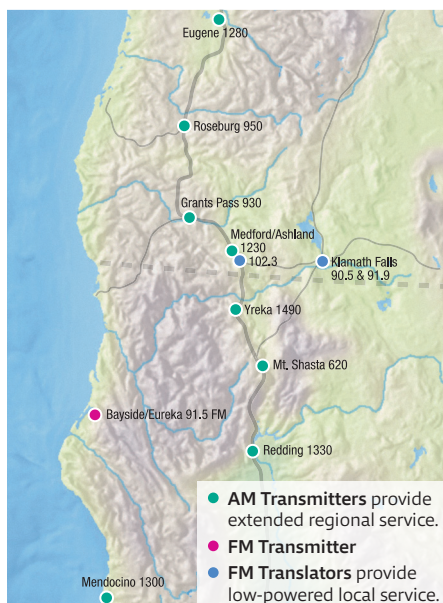
KVYA 91.5 FM
CEDARVILLE/
SURPRISE VALLEY

Translators

Grants Pass 97.5 FM
Port Orford 89.3 FM
Roseburg 91.9 FM
Yreka 89.3 FM

Callahan/Ft Jones 89.1 FM
Cave Junction 90.9 FM

News & Information Service



Monday through Friday

- 5:00am BBC World Service
- 7:00am 1A
- 8:00am The Jefferson Exchange
- 10:00am The Takeaway
- 11:00am Here & Now
- 1:00pm BBC News Hour
- 2:00pm 1A
- 3:00pm Fresh Air
- 4:00pm On Point
- 6:00pm Fresh Air (repeat)
- 7:00pm As It Happens
- 8:00pm The Jefferson Exchange (repeat of 8am broadcast)
- 10:00pm BBC World Service

Saturday

- 5:00am BBC World Service
- 7:00am WorldLink
- 8:00am Day 6
- 9:00am Freakonomics Radio
- 10:00am Planet Money
- 11:00am TED Radio Hour
- 12:00pm Living on Earth
- 1:00pm Science Friday
- 3:00pm To the Best of Our Knowledge
- 5:00pm West Coast Live
- 6:00pm Selected Shorts
- 7:00pm BBC World Service

Sunday

- 5:00am BBC World Service
- 7:00am Inside Europe
- 8:00am On The Media
- 9:00am Marketplace Weekend
- 10:00am Reveal
- 11:00am This American Life
- 12:00pm TED Radio Hour
- 1:00pm Political Junkie
- 2:00pm Fresh Air Weekend
- 3:00pm Milk Street Radio
- 4:00pm Travel with Rick Steves
- 5:00pm To the Best of Our Knowledge
- 7:00pm BBC World Service

Translators

Klamath Falls 90.5 FM / 91.9 FM **Ashland/Medford 102.3 FM**

Stations

KAGI AM 930
GRANTS PASS

KRVN AM 1280
EUGENE

KMJC AM 620
MT. SHASTA

KNHM 91.5 FM
BAYSIDE/EUREKA

KSJK AM 1230
TALENT

KTBR AM 950
ROSEBURG

KSYC AM 1490
YREKA

KPMO AM 1300
MENDOCINO

KJPR AM 1330
SHASTA LAKE CITY/
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Behind The Scene: The Role Of The Dramaturg

Either you are early for the theatre performance or you have time during the intermission, and decide not to switch on your cell phone for those all-important calls which have come in during the past hour, and you find yourself, instead, reading the Playbill.

For the most part, the Playbill makes sense. You know what the actors and musicians do – they have been onstage in front of you. And you have a fair idea of other roles, like director, designer, composer, stage manager etc. But ‘dramaturg’? What does a dramaturg do (and how do you even pronounce the word)?

I decided to find the answers to these questions, gentle readers, by talking to my good friend, Alan Armstrong, who just happens to be a dramaturg with the Oregon Shakespeare Festival, working principally on productions of Shakespeare plays.

The word itself used to mean ‘playwright’; variations of the word can be found in French and in German: in the former, it has a final ‘e’ and rhymes with ‘urge’; in the latter, it has no final ‘e’, and it rhymes with ‘iceberg’. In the US, the German style of pronunciation is favoured.

One dictionary defines the role as ‘dramatic adviser, script editor’, and Alan was able to confirm these as two of the principal tasks which he performs. Typically, he will meet with the director well ahead of the production (often a year in advance) to establish the script, looking at different texts of the play (Quartos and Folio), and confirming where cuts need to be made. I was surprised to discover that some 20% of the original text is cut, with the aim of making the storyline clear. Even if there is just one definitive text of the play, work on cuts still takes place.

The next job is to annotate the agreed text for the actors, consulting every available edition of the play, and attempting to anticipate the answers to possible questions they may have – even before rehearsals have begun. This early work takes place before the play has been cast, and so revisions need to be made to take account of doubling of roles, and of changes in gender.

For the latter, this will involve more than simple changes in pronouns. For example, in *Henry IV Part Two*, there is, at one point, a joke about the son of Mistress Quickly looking like the Lord Chief Justice: with a woman playing the Lord Chief Justice, the line had to be cut.

The dramaturg will also look for anachronisms, and for terms which no longer makes sense to a contemporary audience. For some dramaturgs, that is the end of the process: they are



Alan Armstrong

PHOTO COURTESY OSF

researchers and have no involvement in rehearsals. At OSF, however, the role of the dramaturgs is more extensive: in rehearsals, they play the role of innocent audience members and try to make sure that the exposition of the text is as clear as possible. This involves close (and diplomatic) collaboration not only with the director, but also with the designer and the voice and text director: the clarity of storytelling can be enhanced or impeded by pronunciation, blocking, gesture and even costume.

The dramaturg will prepare a version of the script with the

text on the right hand page, and explanatory notes on the left. These are not the academic notes to be found in a scholarly edition of the play, but aids to understanding for the cast, and the cast are encouraged to read them! Indeed one experienced dramaturg has the catchphrase when a question is asked: “Look to the left!” – the answer to the question may well be in the notes.

I was interested also in the role of the dramaturg with respect to new plays, and especially plays receiving their first production. In the case of production of Shakespeare plays, there is little danger of upsetting the playwright, but with a new play, the playwright might well be in the room. In a sense, the job of the dramaturg here is to act as if the play is still in the process being written, attention to storytelling is even more crucial, especially in how the narrative draws to a close – finding the right ending for new plays is notoriously difficult (for me, this applies to new novels too!) Often, this process will start early, with workshops of the new play at the Black Swan Lab, where the dramaturg will be invited to give input.

OSF has recently embarked on the *Play on!* project, in which writers take the plays of Shakespeare and, preserving the plot and setting, update the language to make it more accessible to a twenty-first century audience. The plays in this series all have dramaturgs, there, as with productions of Shakespeare’s originals, to ensure the clarity of the narrative. Alan Armstrong has already worked on the *Play on!* version of *Pericles*, which

Continued on page 29

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Theatre

Continued from page 27

was commissioned in 2015, when Shakespeare's own play was in repertory at OSF. Thus it was possible to start with a reading of the new play by the OSF cast of the original. Alan's feeling is that the task of updating the language was less charged in the case of *Pericles* than it would be for some other plays. *Pericles* has multiple authors, is not well regarded by scholars and critics, and is less well known. The *Play on!* versions of popular plays are likely to prove more controversial.

My final question to Alan was whether it was compulsory for each production to have a dramaturg. Was there a Union rule from Equity? I was surprised to learn that, it was not compulsory, and it was increasingly rare. Many professional theatre companies try to save money by dispensing with the role. Guest directors are sometimes unused to having a dramaturg, but it is a point of pride at OSF to continue to provide that support to its productions.



Geoff Ridden has taught in universities in Africa, Europe and North America. Since moving to Ashland in 2008, he has become a familiar figure on radio, in the theatre, in the lecture hall and on the concert stage. He is artistic director of the Classic Readings Theatre Company and has a particular interest in adaptations of the plays of Shakespeare. Email classicreadings@gmail.com

Recordings

Continued from page 23

being used against her today from cellist Steven Isserlis, who has been a particularly harsh critic of Clara for hiring a nanny to care for her children.

Fun fact: Its believed that Edvard Grieg modeled his celebrated Piano Concerto in A minor after Robert Schumann's concerto in the same key, written in 1845. What most may not realize is that not only did Clara perform the premiere of his work, but she is the one – having already written her own Piano Concerto in A minor at the age of 14 – who encouraged and inspired Schumann to write it.

There are so many others to celebrate during Women's History Month, and hopefully we'll get around to all of them, but be sure to tune in to *First Concert* and *Siskiyou Music Hall* to hear works that put composers like the ones mentioned above into their well-deserved spotlight, plus many others, including Louise Farrenc, Vivian Fine, Florence Price, Margaret Ruthven Lang, Amy Beach, Fanny Mendelssohn (Felix's sister), and contemporary composers like Sarah Wallin Huff and Joan Tower.

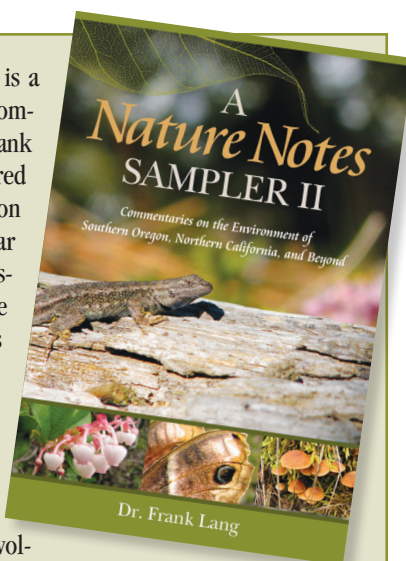


Valerie Ing is the Northern California Program Coordinator for JPR, and can be heard weekday afternoons hosting *Siskiyou Music Hall* on the *Classics & News Service* from our Redding, California studios.

A Nature Notes Sampler II is a broad collection of radio commentaries based on Dr. Frank Lang's popular series that aired on JPR since the publication of the first volume in the year 2000. This collection of essays offers Dr. Lang's same eclectic, often humorous view of the natural world in the mythical State of Jefferson and beyond.

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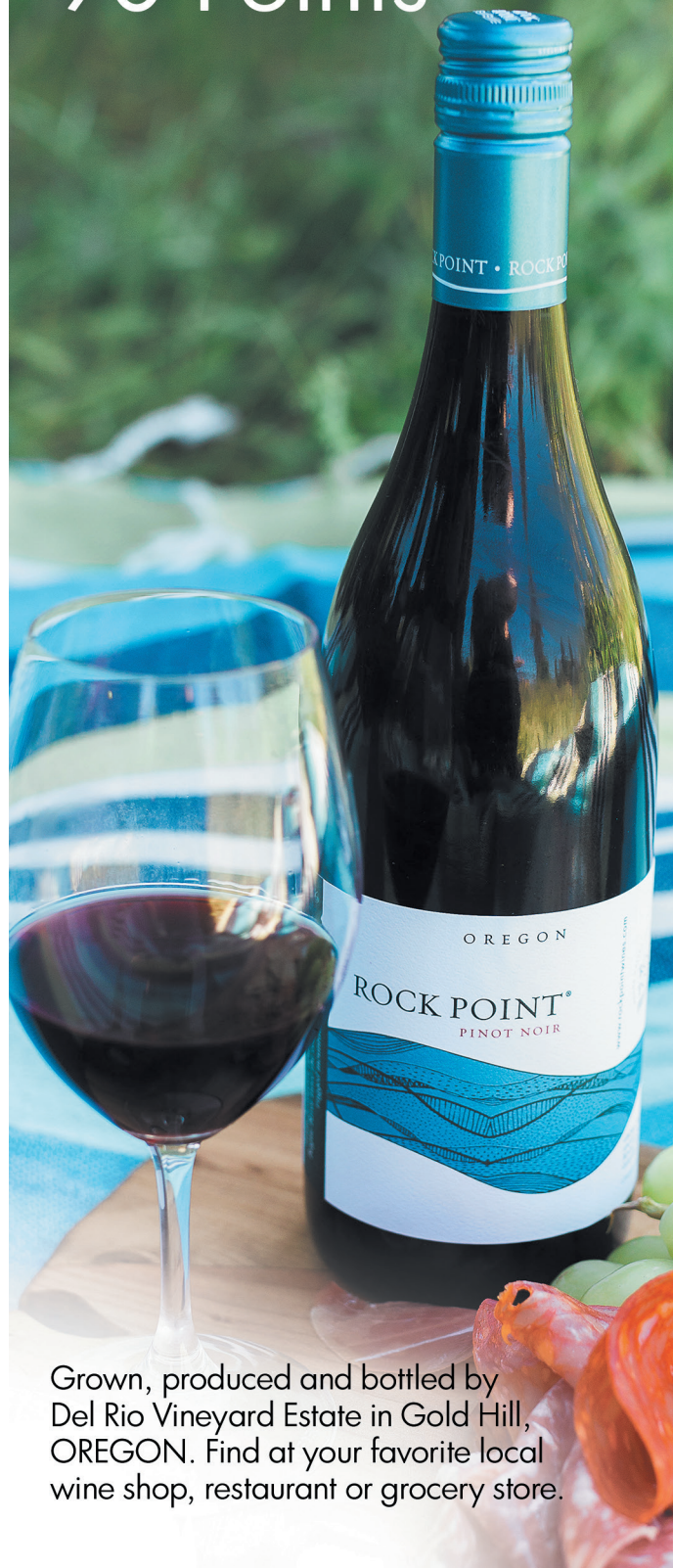
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Oregon Artist Turns Dead Creatures Into Beautiful Compositions

It's just before Thanksgiving, and artist Christopher Marley is packing up items for a big exhibition outside Miami. Marley transforms poisonous snakes, tropical fish and exotic insects into works of art – and he just realized he forgot to frame a foot-long isopod that's still in the freezer.

He says the creature is “like a giant pill bug or potato bug or roly-poly” – but those are all understatements. It actually looks right out of *Starship Troopers*, or some other movie starring monster bugs that eat people. Marley admits they can do some damage.

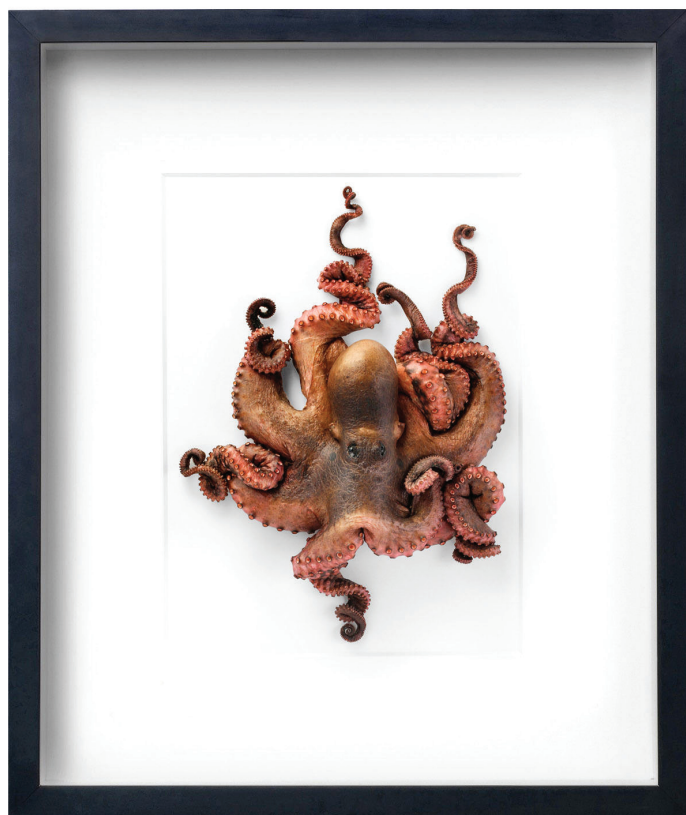
“There have been fish caught that were, you know, living, and they’ve found giant isopods in their throats or in their guts eating them from the inside out. So they’re the stuff of nightmares, that’s for sure.”

But in Marley’s hands, they’re also beautiful. He preserves all sorts of beasts and poses them in frames against white back-



Christopher Marley works on a frozen isopod at his Oregon studio.

AARON SCOTT/OPB



Marley has pioneered a way to freeze-dry animals that makes them look alive in the frames. (Pictured: *Octopus Small*)

CHRISTOPHER MARLEY STUDIO

grounds. Chromatic beetles cluster like mandalas; snakes coil like intricate pendant necklaces; macaws spread their rainbow wings; and octopuses twist and curl so voluptuously, they seem to be alive.

Notre Dame biology professor Kenneth Filchak uses Marley’s work to inspire his students. He says Marley “might just be sort of the Michelangelo of this sort of presentation and preservation.”

Marley grew up wanting to be an artist, but he was gifted with a square jaw and biceps like boa constrictors, so he went into modelling. As he hopscotched the globe for photo shoots, he collected insects and arranged them into iridescent kaleidoscopes. His fiancé convinced him to show them to several stores in Los Angeles, and the orders came flying in. So Marley quit modeling and started backtracking through the countries he’d visited sourcing sustainable insect collectors.

It just so happens that his dad is a breeder of rare color mutations of Australian parrots. “Throughout my whole life, we’d always had dead birds in our freezers all the time,” Marley says. “My dad just could not bear to throw these beautiful birds away. That’s when I realized, you know, if my dad does this with birds, I’ll bet you that most people that deal with any type of organism that they’re in love with – that they probably do the same thing.”

And they do. Marley built a network of breeders, zoos, aquariums and importers who all send him their dead. He’s very clear that he only uses reclaimed specimens that have died from natural causes or been caught as fishing bycatch,

Continued on page 33

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NPR Art

Continued from page 31

and doesn't buy from hunters. The specimens (in various stages of decay) end up crowded in freezers in his Salem, Ore., warehouse. Scientists generally keep such animals in liquid, but Marley has pioneered a way to freeze-dry them, which is why they seem so alive in the frames.

He sells his creations in high-end stores and has shown them in natural history and art museums alike. His work has also appeared on the covers of biology textbooks and in Marley's own art books, *Biophilia* and *Pheromone*.

Nike CEO Mark Parker collects Marley's art, and calls his books "tremendous references for design." Parker says, "Chris' subject matter and imagery have inspired Nike's design work on color and texture, on high-performance track spikes for Olympic athletes and even new interpretations of classic styles, like the Nike Air Max." (U.S. athletes at the 2016 Summer Olympics wore shoes inspired by Marley's image of a Sagra buqueti beetle.)

By isolating these organisms from their natural environments, Marley hopes people will see them anew. "The greatest power of the work itself is helping people to open their eyes to the varieties that exist in the natural world," he says. "Once you get this sense of, 'Oh my gosh, there's so much more I didn't know about,' ... it just feeds this desire to see more and more."



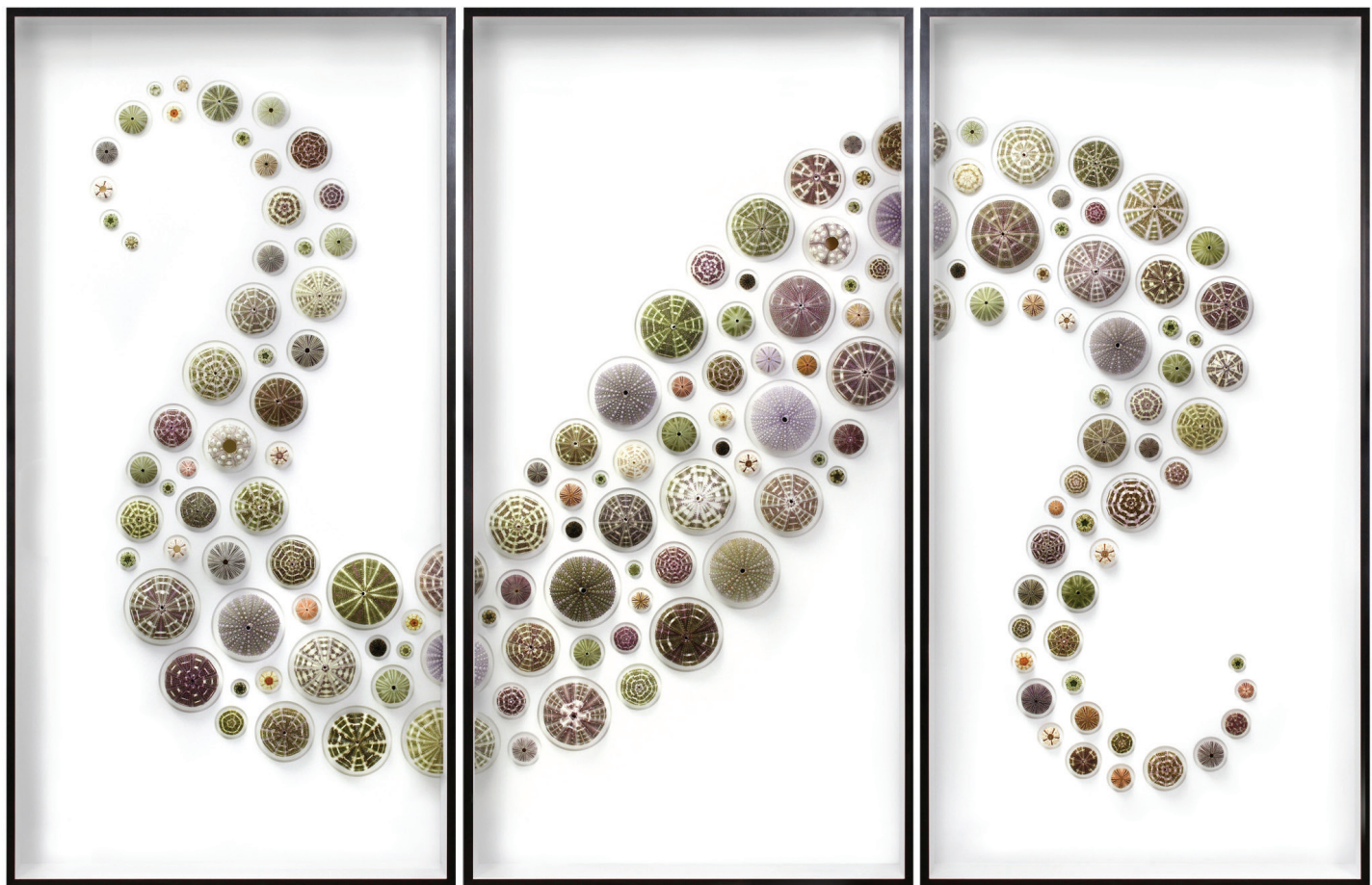
Marley arranges reef sharks onto a mat.

AARON SCOTT/OPB



Aaron Scott is a producer/reporter for the weekly arts radio show "State of Wonder" at Oregon Public Broadcasting, where his stories have won a Gracie Award for Best Soft News Feature, an Edward R. Murrow Award for Use of Sound, and an

APTRA Mark Twain Award for Best News Writing. OPB's Nicole Cohen adapted it for the Web/Print.



CHRISTOPHER MARLEY STUDIO

Urchin Triptych is one of hundreds of Christopher Marley artworks on display at the Gallery of Amazing Things "Biophilia" exhibition.



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One in 30 teens experience some type of homelessness and it's more common the older you get.

New Study Finds That 4.2 Million Kids Experience Homelessness Each Year

Marquán Ellis was evicted from his home in Las Vegas, Nevada when he was 18.

His mother battled with a drug and gambling addiction while he stayed at his godmother's house. But he couldn't stay there forever.

He found his way to the Nevada Partnership for Homeless Youth where he enrolled in the independent living program.

He isn't sure what he would have done if he hadn't found that program: "I would have been on the street looking for someone to help, looking for my next meal, looking for my next shower, looking for my next place to sleep."

Like Ellis, some 4.2 million young people experience unaccompanied homelessness in the course of a year, according to a new study from Chapin Hall a research center at the University of Chicago.

One in 30 teens experience some type of homelessness and it's more common the older you get: one in 10 for young people aged 18 to 25. The study also found that African American youth are 82 percent more likely to experience homelessness.

Marquán was one of those young black men in Nevada, which has the highest rate of unsheltered youth in the country, according to the U.S. Department of Housing and Urban Development. This refers to people sleeping on the streets, in cars or in parks. Cities like San Francisco, Las Vegas and San Jose had high rates of unaccompanied youth that were unsheltered.

Young people often end up homeless because of family breakdown, abuse or abandonment and it's a problem that isn't properly addressed, says Arash Ghafoori, the executive director of the Nevada Partnership for Homeless Youth.

"We really need to dial back and focus more on prevention," he says. "There's certain subsets of homeless youth that really require culturally sensitive and specifically tailored services."

The LGBTQ community is one of those communities; they are 120 percent more likely to experience youth homelessness than other people, according to the new report.

This population is often hidden, and this new study is a rare look at the scope of the problem; other takeaways include that these young adults often don't show up for school, or frequently switch between schools. As a result, many don't have high school diplomas.

"This is a stage in which young people are developing experiences and skills that will stay with them throughout their lives," says Matthew Morton, a research fellow at Chapin Hall



CHRIS KINDRED FOR NPR

and the lead researcher on the report. "Every day of homelessness is a missed opportunity to support their healthy development and also their capacity to contribute to stronger communities and local economies."

Schools are uniquely positioned to reach these populations – and some of the biggest school districts in the country are facing this problem too.

In New York, new data showed that 110,000 students had no permanent place to sleep at night. The number is double what it was a decade ago.

The same goes for Texas where there are more than 113,000 homeless students and about 16,800 of those kids were unaccompanied by a legal guardian. Just this week, Texas Appleseed, a public service law center based in Austin, released a report summarizing nearly 100 interviews with young people who had experienced or were experiencing homelessness in Texas.

"Schools are at the front line of this issue to make sure all kids needs are met," says Jeanne Stamp, the director of the Texas Homeless Education Office, a state program funded by the federal law that protects homeless youth. She trains homeless liaisons in Texas school districts that ensure homeless students have transportation, uniforms or school supplies, and they work to connect families to community resources such as food pantries.

It's important for schools to be the one stable place for kids, where they can keep their friends and teachers, Stamp says.

"Children who move around a lot or live in poverty tend to not do well academically," she says. "That instability really undermines their ability to learn."



Leila Fadel is a national correspondent for NPR based in Las Vegas, covering issues of culture, diversity, and race.



Ariana Figueroa

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Friday March 9 at 7:30pm

OCA Music presents: Xuan He Recital

Sunday March 11 at 3pm

OCA Music presents: Daylight Savings Guitar Recital

Thursday March 15 at 7:30pm

OCA Music presents: SOU Wind Ensemble
performing *From Posies to Trees*: Celebrating the
music of John MacKey, Joel Puckett, Michael Markowski
and Percy Grainger.

Friday March 16 at 7:30pm

OCA Music presents:
Michael Gordon's *Timber*
Performed by Left Edge
Percussion, directed by Terry
Longshore, along with a
video experience by faculty
artists David Bithell and
Cody Bustamante.



Monday March 19 at 7:30pm

OCA Music presents:

SOU Choirs Concert
My Soul is a Candle as part of the
year long Celebration of Singing



Friday March 23 at 7:30pm

Tutunov Piano Series presents:
**Sergio Marchegiani &
Marco Schiavo**

ALLISON AUBREY

Scientists can only establish an association — not necessarily causation — between a healthy diet and a mind that stays sharp.

Eating Leafy Greens Each Day Tied to Sharper Memory, Slower Decline

To age well, we must eat well. There has been a lot of evidence that heart-healthy diets help protect the brain.

The latest good news: A study recently published in *Neurology* finds that healthy seniors who had daily helpings of leafy green vegetables — such as spinach, kale and collard greens — had a slower rate of cognitive decline, compared to those who tended to eat little or no greens.

“The association is quite strong,” says study author Martha Clare Morris, a professor of nutrition science at Rush Medical College in Chicago. She also directs the Rush Institute for Healthy Aging.

So, what’s the most convenient way to get these greens into your diet?

“My goal every day is to have a big salad,” says Candace Bishop, one of the study participants. “I get those bags of dark, leafy salad mixes.”

A serving size is defined as a half-cup of cooked greens, or a cup of raw greens.

Does Bishop still feel sharp? “I’m still pretty damn bright,” she tells me with a giggle. She isn’t convinced that her daily salad explains her healthy aging.

“I think a lot of it is in the genes,” Bishop says, adding, “I think I’m lucky, frankly.”

She has other healthy habits, too. Bishop attends group exercise classes in her retirement community and she’s active on several committees in the community.

Many factors play into healthy aging — this study does not prove that eating greens will fend off memory decline. With this kind of research, Morris explains, scientists can only establish an association — not necessarily causation — between a healthy diet and a mind that stays sharp.

Still, she says, even after adjusting for other factors that might play a role, such as lifestyle, education and overall health, “we saw this association [between greens and a slower rate of cognitive decline] over and above accounting for all those factors.”

Some prior research has pointed to a similar benefit. A study of women published in 2006 also found that high consumption of vegetables was associated with less cognitive decline among older women. The association was strongest with greater consumption of leafy vegetables and cruciferous vegetables — such as broccoli and cauliflower.

And, as NPR has reported, there’s evidence that a Mediterranean-style diet — which emphasizes a pattern of eating that is rich in fish, nuts, vegetables and whole grains — may help stave off chronic diseases.

What might explain a benefit from greens?

Turns out, these vegetables contain a range of nutrients and bioactive compounds including vitamin E and K, lutein, beta carotene and folate.



MEREDITH MIOTKE FOR NPR

The research included 960 participants of the Memory and Aging Project. Their average age is 81, and none of them have dementia. Each year the participants undergo a battery of tests to assess their memory. Scientists also keep track of their eating habits and lifestyle habits.

To analyze the relationship between leafy greens and age-related cognitive changes, the researchers assigned each participant to one of five groups, according to the amount of greens eaten. Those who tended to eat the most greens comprised the top quintile, consuming, on average, about 1.3 servings per day. Those in the bottom quintile said they consume little or no greens.

After about five years of follow-up/observation, “the rate of decline for [those] in the top quintile was about half the decline rate of those in the lowest quintile,” Morris says.

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NPR Shots

Continued from page 37

"They have different roles and different biological mechanisms to protect the brain," says Morris. More research is needed, she says, to fully understand their influence, but scientists know that consuming too little of these nutrients can be problematic.

For instance, "if you have insufficient levels of folate in your diet you can have higher levels of homocysteine," Morris says. This can set the stage for inflammation and a buildup of plaque, or fatty deposits, inside your arteries, which increases the risk of stroke. Research shows elevated homocysteine is associated with cognitive impairment among older adults.

Another example: Getting plenty of Vitamin E from foods in your diet can help protect cells from damage and also has been associated with better cognitive performance.

"So, when you eat leafy greens, you're eating a lot of different nutrients, and together they can have a powerful impact," Morris says.



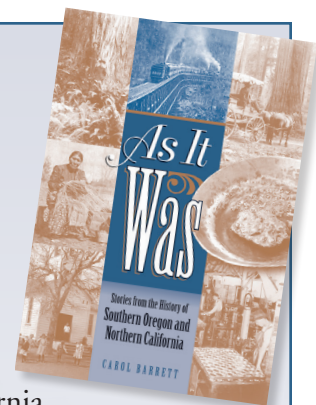
Allison Aubrey is a correspondent for NPR News, where her stories can be heard on *Morning Edition* and *All Things Considered*. She's also a contributor to the *PBS NewsHour*.

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As It Was Stories from the History of Southern Oregon and Northern California

By CAROL BARRETT

Based on JPR's original radio series, *As It Was* is a collection of colorful vignettes & photographs depicting the regional history of Southern Oregon and Northern California.



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JACOB GANZ

John Prine To Release His First Album Of New Songs In 13 Years

Over nearly 50 years of making albums, John Prine's been able to turn the sense that he's slightly underappreciated into a trademark. He's the secret favorite everybody can agree on, never quite in the middle of the conversation but always poking around in the corners for a modest truth that will linger after the noise dies down.

It's hard to believe it's been 13 years since the last album of new John Prine songs. Maybe because his old songs retain the power to say something new when you revisit them; maybe it's just that in the time since Prine released *Fair & Square* in 2005, he's become a mentor to a rising class of songwriters who poke at Nashville convention the way he has throughout his career: playing with Jason Isbell, sharing a songwriting office with Sturgill Simpson and singing, on his 2016 album of classic country duets, with Miranda Lambert, Kacey Musgraves, Amanda Shires and more.

Either way, it's nice to have Prine back among the mess of active songwriters — he recently announced that he'll be releasing a new album, *The Tree of Forgiveness*. The ten-song album was produced by Dave Cobb, who has worked with Isbell, Shires and Simpson, and will be out on Prine's own label, Oh Boy Re-

cords, on April 13. The album also features contributions from Isbell and Shires, Dan Auerbach and Brandi Carlile.

"Summer's End," the first song we're hearing from *The Tree of Forgiveness*, is classic Prine, full of wry observations that accrue weight as they pile up. "Summer's end's around the bend, just flying / The swimming suits are on the line, just drying," it opens. Everything here is familiar and minor, worn in like a foot path trampled into grass, stuff you could take for granted until it's gone. Even celestial bodies are just hanging out, waiting for something to happen.

Except something has happened, and it's only in the aftermath that the stuff of a life that has built up over time takes on meaning. "Come on home," Prine repeats in the chorus. "You don't have to be alone." His voice and guitar are warm and heavy in the front of the mix, and strings, drums and Carlile's backing vocals sneak into the song before you quite notice they're there. It's easy to read "Summer's End" as a plea from one estranged lover to another, but other relationships fit the puzzle too: siblings, parents, close friends. If you miss your dog, this song will probably choke you up.

When Prine played this song at the Tiny Desk in November (stay tuned), I missed some of the details for the sheer joy of just having the man in front of me, singing songs that feel familiar and new at the same time. That joy is real — he'll be on a long tour starting in April with a string of Nashville up-and-comers — but it's also a treat to have new songs to linger on.



John Prine

DANNY CLINCH/COURTESY OF THE ARTIST



Jacob Ganz

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Oregon is facing a housing crisis. Rents have become so high that people who work every day sometimes have no safe place to sleep.

Affordable Housing Strategy: Don't Ask, Don't Tell

There have been homosexuals in the military as long as there have been homosexuals and militaries, but only in the last 30 years has the issue become a social movement. Recruiters and field commanders articulated the irrelevance of sexual preferences to their line of work years ago – “don’t ask, don’t tell.”

Generals had a different view, based on the findings of generals and strategists before them. The top-level view was that mixed sexual preferences could hamper combat readiness – even though mixing genders and mixing races had both been more successful than not. Generals adapt slowly – they learn from previous mistakes, but that often leaves them fighting the last war.

I’ll come back to DADT in a little bit, but my topic today has nothing to do with soldiers or sex. It’s about that shed in your backyard, or that garbage disposal you installed 20 years ago, or the sleeping loft you use when grandkids come to visit.

Somebody once asked Ken Kesey why he still lived in Oregon, when his career allowed him to live anywhere. “In Oregon,” he replied with his trademark readiness, “I can still build a 12-by-16 shed and not ask anyone’s permission.” He was right about that, but not if you want a light inside that shed, or a sink, or if it’s too close to your neighbor’s property, or if it’s taller than a certain height.

Even so, Kesey was only technically incorrect. I bought a house with a little shed out back. A previous owner had lived in that space – with an illegal wood stove – when his marriage was coming undone. When my own marriage unraveled, I was offered a sleeping space that was similar – and also unpermitted – at a friend’s house.

We all know stories like these. A converted garage, a loft space where we “store” a spare mattress, utility rooms with more utility than we’ve admitted to the powers that be. You probably didn’t know that installing a garbage disposal may have required a permit and an inspection. We all use the wink and nod system.

And so we are like the soldiers and field commanders who codified their neglect of one of the rules that the generals kept insisting couldn’t be changed. We don’t make a big deal out of it, hoping that the higher-ups will do the same.

But there’s a social movement afoot that soon will demand that we confront it. Gay soldiers and those who supported them came to resent how shadows were being used to protect them when life experience was demonstrating that no protection – and so, no shadows – should be necessary.

Oregon is facing a housing crisis. Rents have become so high that people who work every day sometimes have no safe place to



sleep. From my own tiny sliver of experience at the Egan Warming Center, I’m seeing at least twice as many guests leaving before breakfast is served “because they have to get to work.”

If we haven’t passed the tipping point, we’re fast approaching it. Soon, most of us will know somebody who has been unhoused in Oregon, at least for a little while.

Something will change when it feels to most people like something has to change. Leaders at the city, county, and state levels are watching this closely, but they may not be sure how best to respond. They might follow President Clinton’s example and embrace the solution that’s already being used.

Clinton’s announcement capitalized on the relevant experience. He capitalized their phrase and made it his administration’s policy: Don’t Ask, Don’t Tell. It was meant as a bridge – a temporary policy. Once shadows and shame were removed from the situation, the best solutions would be brought to the light.

Local activists for the homeless are asking the legislature to direct the Oregon Building Codes Division to allow local building code inspectors to suspend certain building code enforcement for tiny houses for a few years. If we can trade enforcement for education during that time, important lessons for affordable housing may reveal themselves.

Staying out of sight only affirms those who are still fighting the last war.



Don Kahle (fridays@dksez.com)
blogs at www.dksez.com.



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LYNNE ROSSETTO-KASPER
& SALLY SWIFT

Moroccan Harira Red Lentil Soup

Lustily spiced, cooled with fresh herbs, and sharpened with lemon, this type of lentil soup is what Moroccans eat to ward off the chill of the desert night.

Harira looms large in Moroccan culture, often served at weddings and other celebrations, but the soup practically unites all of Morocco during the holy month of Ramadan. Then, no food or water is taken from sunrise to sunset. But once the light fades and cannons announce the end of the day's fast, that is the moment of Harira, the one "break fast" dish all Moroccans eat each evening. Served with dates, dried figs, fried honey cakes and other finger foods, each diner takes his Harira as he pleases.

In this recipe, some liberties have been taken, but hopefully we have not offended tradition. The often-used lamb, chicken, chickpeas and eggs weren't included, and our accompaniments were modified by what is to be had close to home.

The soup can wait a day in the refrigerator. Add the final fresh coriander garnish at the moment of serving.

Cook to Cook: Greek walnut and honey baklava pastries cut into small bites can stand in for the honey-drenched fried cakes often eaten with Harira in Morocco.

Ingredients

Good tasting extra-virgin olive oil
1 large onion, cut into ½-inch dice
1 small carrot, minced
½ cup (tightly packed) fresh Italian parsley stems and leaves, chopped
½ cup (tightly packed) fresh coriander stems and leaves, chopped
Salt
1-½ teaspoons freshly ground black pepper
5 large garlic cloves, minced
1 2-inch piece fresh ginger, minced (about 2 tablespoons)
1 teaspoon turmeric
1 teaspoon cinnamon
1-¼ cups dry red lentils
2 teaspoons sweet Hungarian paprika
1 28-ounce can whole tomatoes and their liquid, pureed (do not use tomato puree)
About 8 cups Cheater's Broth or canned vegetable or chicken stock, enough to make a slightly thick soup

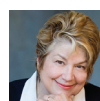


Accompaniments

2 lemons, each cut into 6 wedges
12 or more dried figs, halved
12 or more dates
3 tablespoons cumin, freshly ground if possible
3 tablespoons ground hot chile, Aleppo if possible
12 small filo pastries of honey and nuts (see Cook to Cook)
2 tablespoons (tightly packed) fresh coriander leaves, chopped

Instructions

1. Film the bottom of a 6-quart pot with olive oil and set it over medium-high heat. Add the onion, carrot, parsley, coriander and a little salt and sauté 8 minutes, or until golden brown. Reduce the heat to medium-low, stir in the pepper, garlic, ginger, turmeric and cinnamon and cook for 30 seconds.
2. Blend in the lentils, paprika, tomatoes and broth. Bring to a gentle bubble, partially cover, and simmer 45 minutes, or until the lentils have dissolved and the soup tastes rich and good. Season to taste with salt and pepper if needed. Add a little water if the soup is too thick.
3. While the soup cooks, set out small plates for each diner with the accompaniments—lemon wedges, about 2 figs and dates for each, a little of the ground spices and bite-size pieces of pastry.
4. To serve the soup, sprinkle it with the 2 tablespoons of coriander and ladle into bowls.



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As It Was is a co-production of Jefferson Public Radio and the Southern Oregon Historical Society. The series' script editor and coordinator is Kernan Turner, whose maternal grandmother arrived in Ashland in 1861 via the Applegate Trail.

As It Was airs Monday through Friday on JPR's Classics & News service at 9:30am and 1:00pm; on the News & Information service at 9:57am and 9:57pm following the *Jefferson Exchange*.

Alfa Addition Meets Demand For Housing In Ashland, Ore.

By Maureen Flanagan Battistella

By 1910, Ashland, Ore., was primed for growth, with a population topping 5,000, a clean water supply, sewage systems and a hospital. Landed families were turning property over to developers for quick sales.

The large home at 1068 East Main Street, built by J.C. Emerick in 1908 and sold a year later to George Morse, served as the corner of the Alfa Addition, platted by Morse for residential development in 1909. In August, the *Mail Tribune* advertised the Alfa Addition lots by inviting the public for ice cream and music. Developers asked for 20 percent down and 10 percent quarterly.

E.K. Anderson installed his daughter Lena Anderson Phillips in the home, and later Anderson's granddaughter, Vetabelle Anderson Phillips Carter came to live there, hence its name, the Emerick-Phillips House.

The house adjoined to two other buildings, a shed built in 1872, perhaps by Eber Emery and a farmhouse built in 1872 by Stephen Gum or perhaps Abraham Bish.

Paulena Phillips Carter Verzeano sold the family property in 2017. The home will be moved in 2018 to make room for high density housing. The two attached structures will be removed.

SOURCES: Atwood, Kay. The Emerick-Phillips House. State of Oregon Inventory of Historic Properties, 1985. http://heritagedata.prd.state.or.us/historic/index.cfm?do=v.dsp_siteSummary&result-Display=41160; City of Ashland, Oregon. Planning Department. Planning Action PA-2017-01059 re 1068 East Main Street. Planning Commission meeting Tuesday July 11, 2017. http://www.ashland.or.us/SIB/files/PA-2017-01059_NOC.pdf; Mail Tribune, 1 Aug., 1909, page 2.

Redwoods Provide More than Just A Physical Environment

By Gail Fiorini-Jenner

The physical history of Northern California's coastal redwood region is linked to the human populations that have interacted with it, from pre-contact times to the present.

The original forest people were intimately connected to their environment. Their lives depended on more than just the redwood, although it was a source of much of their material culture.

The Chilula people are "from within the redwood tree," tribal elder and religious leader Minni Reeves of the Hupa Indian Reservation said in an interview in 1976.

And to the Yurok people, redwood trees are living beings and guardians of sacred places.

The author Edwin C. Bearss wrote in his book titled "History of Redwood National Park" that a house "was understood to be a living being. The redwood that formed its planks was itself the body of one of the Spirit Beings. Spirit Beings were believed to be a divine race who existed before humans in the redwood region and who taught people the proper way to live ..."

The towering redwoods are protected today in more than 40 state parks as well as the Redwood National Park.

SOURCE: The author. Historic Redwood National and State Parks: The Stories Behind One of America's Great Treasures. Guilford: Lyons Press, 2016. IX-X. Print.

POETRY

RICHARD BLANCO

Dreaming a Wall

He hates his neighbors' flowers, claims his
are redder, bluer, whiter than theirs, believes
his bees work harder, his soil richer, blacker.
He hears birds sing sweeter in his trees, taller
and fuller, too, but not enough to screen out
the nameless faces next door that he calls
liars, thieves who'd steal his juicier fruit, kill
for his wetter rain and brighter sun. He keeps
a steely eye on them, mocks the too cheery
colors of their homes, too small and too close
to his own, painted white, with room to spare.
He curses the giggles of their children always
barefoot in the yard, chasing their yappy dogs.
He wishes them dead. Closes his blinds. Refuses
to let light from their windows pollute his eyes
with their lives. Denies their silhouettes dining
at the kitchen table, laughing in the living room,
the goodnight kisses through every bedroom.
Slouched in his couch, grumbling over the news
he dismisses as fake, he changes the channel
to an old cowboy Western. Amid the clamor
of gunshots he dozes off thinking of his dream
where he stakes a line between him and all
his neighbors, stabs the ground as he would
their chests. Forms a footing cast in blood-red
earth, bends steel bars as he would their bones
with his bare fists and buries them in concrete.
Mortar mixed thick with anger, each brick laid
heavy with revenge, he smiles as he finishes
the last course high enough to imagine them
more miserable and lonely than him alone
inside his wall, sitting on his greener lawn,
breathing his fresher air, under his bluer sky.



CREDIT: SARAH BEARD BUCKLEY

Selected by President Obama in 2012 to serve as his presidential inaugural poet, Richard Blanco is the youngest, first Latino, first immigrant, and first gay person to serve in such a role. Born in Madrid to Cuban exiled parents and raised in Miami, he explores the negotiation of cultural identity and place in his writing. He is the author of the memoirs *The Prince of Los Cocuyos: A Miami Childhood* and *For All of Us, One Today: An Inaugural Poet's Journey*; the poetry chapbooks *Matters of the Sea*, *One Today*, and *Boston Strong*; the poetry collections *Looking for the Gulf Motel*, *Directions to the Beach of the Dead*, and *City of a Hundred Fires*; and *Boundaries*, a collaboration with photographer Jacob Hessler. Blanco lives with his partner in Bethel, Maine. This month's poem is from *Boundaries* and is printed with permission of the author. On Monday, April 16, at 7:30 p.m., Richard Blanco will give a public reading at the Chautauqua Poets and Writers Series at Mountain Avenue Theater, Ashland High School. Tickets are available at Bloomsbury Books and Bookwagon, or through www.chautauquawriters.org.

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Del Rio Vineyards
Devitt Winery
Diana Coogle
Dr. Zan Nix + Lloyd M. Haines
Eliana Wine
Eufhoria Flowers + Garden Statuary
Foris Vineyards
Fry Family Farm
Gary Acheatel
Girardet Vineyards
Goldenspirits Candle Works
Graceworks Housecleaning
Green Springs Inn + Cabins
Grizzly Peak Winery
Hearsay Restaurant
Inner Beauty Outer Glow
Irvine + Roberts Vineyards
Jane Hardgrove
Jaxon Vineyards
John Michael Champagne Cellars
Julie Wallace
Kevin Marr
Kriselle Cellars
Lambs Breath Designs
Ledger David Cellars
Linda Eikleberry
Macaroni's + Martino's
Magic Man
Manzanita
Medical Eye Center
Mike Thornton | Thornton Engineering
Momentum River Expeditions
Mount Shasta Ski Park
Mt. Ashland
Natural Flipside
Neuman Hotel Group
New Sammy's Cowboy Bistro
Noble Coffee
NW Raw Organic Juice Bar
Oregon Cabaret Theatre
Oregon Shakespeare Festival
Ostras! Tapas + Bottle Shop
Pebblestone Cellars
PintRider
Platt Anderson Cellars
Posh Organics
Quady North
Redwood Coast Music Festival
REI
Repertory Singers
Rick Steves' EUROPE
Rob Jaffe
Rocky Knoll
Rogue Valley Runners
Ro Sham Bo + Nancy Roberts
RoxyAnn Winery
Shepherd's Dream
Shooting Star Nursery
Shop-N-Kart
Slagle Creek Vineyards
South Stage Cellars
Standing Stone Brewing Company
Sue Jaffe
Summit+Fields
Terra Firma Gift
Terra Firma Home
The Cascade Theatre
Tickly Chicken Studio
Trader Joe's
Trium Wine
Troon Vineyard
Valley View Winery
Vintage Wine Bar + Restaurant
Webster's
Winchester Inn + Alchemy Restaurant

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